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OUR 2010 SEASON
SCOTT SCHOONOVER, ARTISTIC DIRECTOR



Gilbert + Sullivan
PIRATES OF PENZANCE

Danizette
LA FILLE DU RÉGIMENT

Tchaikovsky
PIKOVAYA DAMA

Menotti
AM AHL AND THE NIGHT VISITORS

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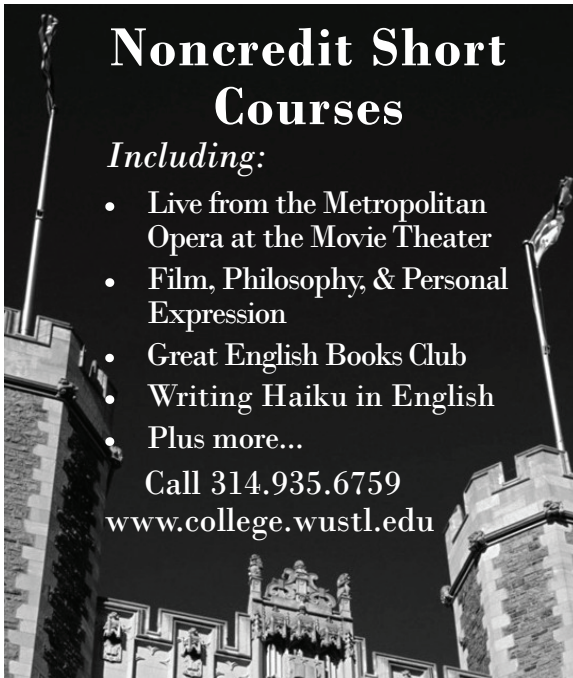
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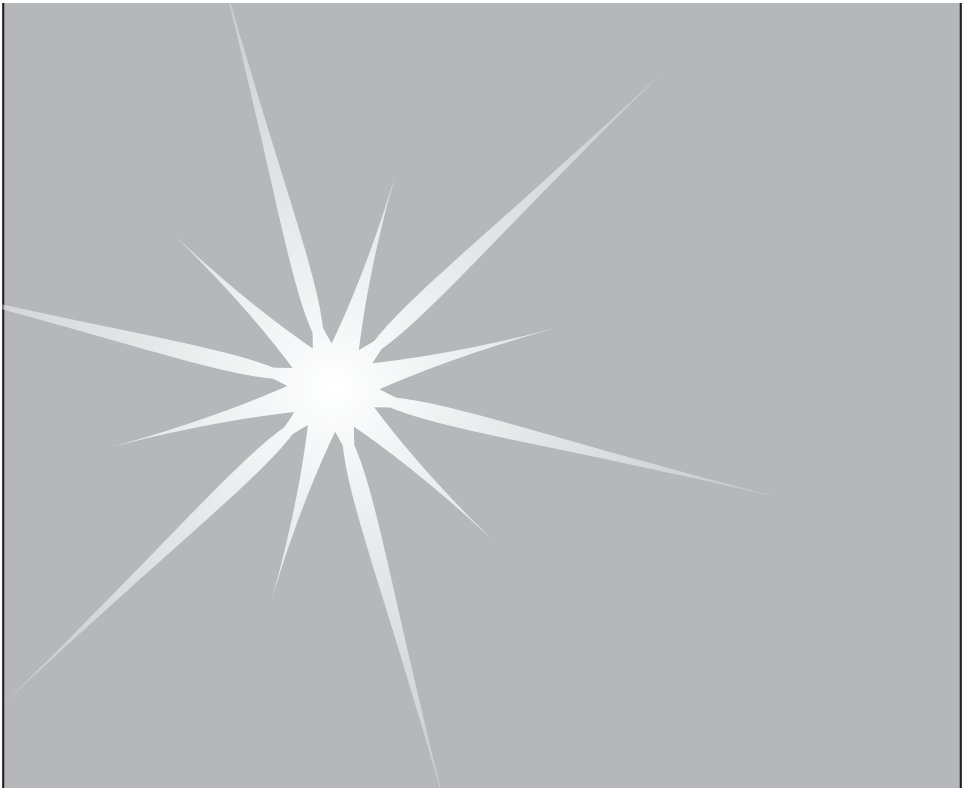
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Powell Hall



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May 15, 2011, 3:00 p.m.

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- During intermission, refreshments will be sold in the Fellowship Gallery, where the current art exhibit is available for viewing. Proceeds benefit AGUA.
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...from the Artistic Director

Dear Friends,

Welcome to Union Avenue Opera's 16th Festival Season!

This summer, UAO is offering two delightful comedies: Gilbert & Sullivan's operetta *Pirates of Penzance* and Donizetti's *La fille du régiment* (*Daughter of the Regiment*). UAO's summer season concludes with Tchaikovsky's dramatic *Pikovaya Dama* (*Queen of Spades*) based on the Pushkin novel. The seasonal tradition of *Amahl and the Night Visitors* continues in December with a new fully staged production with orchestra.

The past few years have been a time of exponential growth at Union Avenue Opera from the size of our patron base to the physical stage, and we appreciate your "principal role" in our success. We very much need and look forward to your sustaining support for years to come as Union Avenue Opera continues to bring classic opera in original language to St. Louis. We can not do this without your help and ongoing support!

Another key player in our development has been the support and generosity of our artists. UAO's union orchestra has donated three rehearsals and a concert that will be performed here at Union Avenue Opera's theater, featuring UAO alumni artists and ensemble. This landmark Gala Concert will highlight memorable arias, choruses, and overtures. Tom Sudholt will emcee the Gala Concert, and a champagne reception, in honor of the artists, will follow in The Rialto Ballroom at the Centene Center for the Arts, located in Grand Center. We hope you will join us for this marvelous occasion Saturday, October 30, 2010.

As we look towards the future, UAO's 2011 season will be another milestone, beginning with a new production of Puccini's beloved *Turandot*. In late July, the traditional fairy tale Cinderella gets hijacked by Rossini's comedic version, *La Cenerentola*, and the summer season concludes with the local premiere of the compelling contemporary opera *Dead Man Walking* (2000) by Jake Heggie. Several outreach performances and community events will surround this gripping 17th season, and Menotti's inspiring *Amahl and the Night Visitors* returns in December.

We truly hope you enjoy tonight's offering and hope to see you at future productions and seasons to come... ***we love bringing opera to you!***

Sincerely,



Scott Schoonover
Artistic Director

The Pirates of Penzance

(The Slave of Duty)

JULY 9TH, 10TH, 16TH, 17TH, AND 18TH MATINÉE

Composed by Sir Arthur Sullivan

Libretto by William S. Gilbert

COMIC OPERA IN TWO ACTS

Premiered in New York on December 31, 1879

THE PIRATES OF PENZANCE are an odd lot. They are not the typical ruthless and ravenous pirates, but instead they are compassionate and caring pirates. They struck an early pact between each other to abstain from attacking weaker opponents and have therefore enjoyed numerous defeats at the hands of more formidable foes. The pirates also release all orphans unconditionally, being orphans themselves, and suffer from being frequently duped by savvy captives based on this widely known practice. As one would expect, the “pirate business” has not been profitable for the patrician Pirates of Penzance.

Act I — A rocky seashore off a coast near Cornwall in Southern England.

The scene opens during the pirate’s boisterous celebration on the eve of Frederic’s twenty-first birthday and the anticipated end of his indentured apprenticeship; he is now being inducted as a full-fledged member of the crew. As a young lad, Frederic had been the unfortunate victim of a bumbling mistake by his loyal nurse, Ruth. The nurse had been instructed by Frederic’s father to take him and arrange for an apprenticeship to a pilot of a ship instead of an apprentice on a pirate ship. The daft nurse realized her mistake after the consummation of the apprenticeship’s contract with the pirates, but she elected to remain with Frederic and the pirates as a “maid-of-all-work” instead of returning to the inevitable wrath of Frederic’s parents. Since that time, Frederic has served as a loyal and indentured slave to the pirates.

During the height of the night's celebration, Frederic proclaims he will no longer be bound by duty to the pirates and is now, after satisfying his contractual obligations to the pirates, duty bound to the annihilation of the pirates. The joyful festivities immediately turn into a somber dirge upon Frederic's unexpected proclamation. However, the pirates unanimously agree that Frederic must follow his own true conscience. The pirates also hope that their impending demise will be swift and painless. Frederic enumerates that the pirates will never make a living because they are "too tender-hearted" and their notoriety to abstain from the capture of orphans is an easy pretense by deceitful and keen-witted captives. He beseeches the Pirate King to leave with him, but the Pirate King declines and reaffirms his loyalty to the death, remaining behind and faithfully obligated to the Pirates of Penzance. Ruth is told to accompany Frederic and leave with him. Frederic confides in Ruth that he is now worried about finding someone to wed.

Frederic asks Ruth what to look for in a woman to wed and poses the question to Ruth if she is beautiful. She responds that she is indeed beautiful. Frederic then sees a group of young women who are hiking along the cliffs and rebukes Ruth for trying to deceive him. The women come down to the shore while Frederic hides and watches them. Once they begin to undress, Frederic reveals himself, announces that he was once a pirate, and asks whether any one of them is willing to marry him. Mabel responds that she is willing to marry Frederic.

Mabel and Frederic stroll off by themselves to discuss the prospect of their marriage. The pirates return and capture the women for their own nuptial aspirations. The women warn the pirates that their father is a Major-General who coincidentally happens upon the group. The Pirate King informs Major-General Stanley of the pirates intentions to marry his daughters. Major-General Stanley boasts of his extensive education and objects to having pirates as son-in-laws. The pirates reciprocate with their objections to having a Major-General as a father-in-law. Major-General Stanley, upon realizing that the pirates are none other than the Pirates of Penzance, discloses that he too is an orphan. The pirates are then obliged to free them all.

Intermission

Act II — The venerable cemetery of an estate that Major-General Stanley recently purchased — the scene opens on Major-General Stanley in deep anguish outside the run down chapel adjacent to the cemetery.

The daughters find their distraught father. Frederic comes upon the group and asks why the Major-General languishes. The Major-General reveals that he is agonizing over the fact that he lied to the pirates, dishonoring himself, and most important, betraying his ancestors who are buried around them. He is reminded that he bought the estate, and these graves are not those of his ancestors, but of the unknown lineage of the estate's previous occupants. He claims that the dead, whoever they may be, are now his ancestors and having been buried at this spot, are part of the purchased estate.

Mabel and Frederic begin to plan the demise of the pirates before midnight. The police enter, and the Major-General's daughters beseech the police to die bravely in battle. This talk only exacerbates their fears of the impending battle.

All leave but Frederic, who is then confronted by Ruth and the Pirate King. They reveal a "catch" in Frederic's contract. They explain to Frederic that he is bound to the pirates until his twenty-first birthday, and since he was born on February 29th, a leap year, he has only had five birthdays, and he has not yet reached the stated age of twenty-one.

Since he is still bound to the pirates, Frederic's honor forces him to reveal the Major-General's earlier deception to the pirates about being an orphan. The Pirate King and Ruth swear revenge and plot to raid Major-General Stanley's estate that night. Frederic reluctantly bids farewell to Mabel, who promises to wait for him until his twenty-first birthday.

Frederic leaves, and Mabel explains to the police that Frederic has returned to the pirates. The police resolve to capture the pirates and begin to search for the pirates. The pirates 'sneak' into Major-General Stanley's estate with a great amount of racket and disorder as the police hide and watch.

The Major-General comes outside to investigate the commotion. His daughters awake and come outside. The pirates attempt to capture the Major-General. A battle ensues between the police and the pirates, who are both equally bumbling. The pirates surrender when the police order them to "yield in Queen Victoria's name." The police realize at this point that the pirates are indeed loyal subjects to the crown.

The Major-General wants the pirates arrested, but Ruth reveals that they are all noblemen who went astray, and they should be allowed to return to their previous prestigious ranks in civilized society. The Major-General agrees, the pirates renounce piracy, and all the weddings proceed between the pirates and Major-General Stanley's daughters. ☠

— O. Dan Smith

CAST

SAMUEL (the Pirate King's Lieutenant).....	Tom W. Sitzler
FREDERIC (the pirate's apprentice)	Robert Boldin
RUTH (Frederic's Nurse—a practical maid of all work)	Denise Knowlton
PIRATE KING	Todd von Felker
EDITH (Major-General Stanley's daughter).....	Elise LaBarge
KATE (Major-General Stanley's daughter).....	Debra Hillabrand
ISABEL (Major-General Stanley's daughter)	Melissa Payton
MABEL (Major-General Stanley's daughter).....	Victoria Botero
MAJOR-GENERAL STANLEY	Andrew Papas
SERGEANT OF POLICE.....	David Dillard

CHORUS OF PIRATES, POLICE, AND GENERAL STANLEY'S DAUGHTERS

Elise LaBarge	Soprano	Anthony Heinemann.....	Tenor
Megan Higgins	Soprano	Douglas Allebach.....	Tenor
Melissa Payton.....	Soprano	Jon Garrett.....	Tenor
Stephanie Ball.....	Soprano	Phil Touchette	Tenor
Debra Hillabrand	Alto	Greg Storkan.....	Bass
Emily DePauw.....	Alto	Joe Lancaster.....	Bass
Rebecca Hatlelid.....	Alto	Lawrence Lewis.....	Bass
		Tom W. Sitzler.....	Bass

CONDUCTOR AND ARTISTIC DIRECTOR	Scott Schoonover
STAGE DIRECTOR	Mark James Meier
SCENIC DESIGNER	Patrick Huber
COSTUME DESIGNER	Teresa Doggett
LIGHTING DESIGNER	Kimberly Klearman
STAGE MANAGER	Fiona Carmody
PROPERTIES MASTER	Douglas Allebach
MASTER ELECTRICIAN	James Slover
LIGHT BOARD OPERATOR	James Slover
ASSISTANT STAGE MANAGER	Patrick Page
PRODUCTION ASSISTANT	Aaron O'Brien
SCENIC SERVICES	Exclusive Events
WARDROBE MISTRESS	Cecily Stewart
SUPERTITLE EDITOR	Elise LaBarge
SUPERTITLE OPERATOR	Joy Boland
REHEARSAL ACCOMPANIST	Vera Parkin
CHORUS REHEARSAL ACCOMPANIST	Alice Nelson

ORCHESTRA

Wanda Becker*	..... 1 st Violin	Dacy Gillespie	..... Principal Bass
Manuela Kaymakanova	..... 1 st Violin	Ann Dolan	..... Principal Flute
Susie Thierbach	..... 1 st Violin	Ann Homann	..... Principal Oboe
Bill Bauer	..... Principal 2 nd Violin	Mary Bryant	..... Principal Clarinet
Eric Gaston	..... 2 nd violin	Donita Bauer	..... Principal Bassoon
Katie Collins	..... 2 nd Violin	Mary Swartzwelder	.... Principal Horn
Dee Sparks	..... Principal Viola	Robert Souza	..... Principal Trumpet
Victoria Brannan	..... Viola	Ed Jacobs	..... Principal Trombone
Tracy Andreotti	..... Principal Cello	Henry Claude	..... Principal Percussion
Beverly Field	..... Cello		*Concert Master

The musicians in this production are members of the
American Federation of Musicians of the United States and Canada.



LA FILLE DU RÉGIMENT

(Daughter of the Regiment)

JULY 30TH, 31ST, AUGUST 7TH, AND 8TH MATINÉE

Composed by Gaetano Donizetti

Libretto by JFA Bayard

and

J. H. Vernoy de Saint–Georges

FRENCH COMIC OPERA IN TWO ACTS

Premiered at Opéra–Comique in Paris on February 14, 1840



In the mountains of the Austrian Tyrol, about 1809 during the Napoleonic Wars, a skirmish has broken out, forcing the Marquise de Birkenfeld to stop on her journey home to her castle. Suddenly, a sergeant of the French army, Sulpice, enters, followed by Marie, his “daughter,” or the mascot, of his regiment, the Twenty–first, which adopted her as an orphaned infant. She declares that military life exhilarates her. When Sulpice questions her about a young man with whom she has been seen, she replies he is a Tyrolean who had previously saved her life. Troops of the Twenty–first arrive with a prisoner — this same Tonio, had said that he was looking for Marie. When she intercedes on his behalf, the soldiers befriend him. Sulpice still holds him prisoner, however, and when Tonio is ordered to follow the soldiers, he gives them the slip and returns to tell Marie he loves her. The Marquise de Birkenfeld asks Sulpice to help her return to her castle. When he hears the name Birkenfeld, he is reminded of a certain Captain Robert, whom the Marquise admits she once knew. Her sister, who is married to Captain Robert, bore a daughter and left the child in the Marquise’s care, but the child was lost, and the Marquise believes that she had died. Sulpice replies that she is alive and well in the care of his regiment. Marie returns and is introduced to her newfound aunt, who wants her to leave the regiment and come to the château for a proper upbringing. Marie at first balks at the proposal but eventually agrees to go. When she bids the regiment farewell, she learns that Tonio has enlisted.

↻ INTERMISSION ↻

LA FILLE DU RÉGIMENT

Act II

In her salon, the Marquise confers with Sulpice, whom she has summoned to help her persuade Marie to accept a marriage proposal by a German nobleman. When Marie comes in, the Marquise tries to start the girl's singing lesson, accompanying her at the piano, but Marie slips into phrases of the regimental song, joined by Sulpice. Though shocked, the Marquise finds the tune so catchy that she joins them. Regaining her composure, she asks Marie to act like a lady, since they are about to receive important guests. Sulpice leaves with the Marquise. Marie's reveries are interrupted by the sound of soldiers marching in the distance. As the troops file into the reception hall, Marie, Tonio, and Sulpice voice their happiness at being reunited. The Marquise appears, demanding to know what Tonio is doing in her niece's company. She declares her niece is engaged to another man and dismisses Tonio. Left alone with Sulpice, she confesses that Marie is her daughter, and was born out of wedlock. She is afraid of social ruin if her secret is discovered, but an advantageous marriage will give Marie a title, permitting the Marquise to leave everything to her without publicly admitting parentage. Hortensius announces the arrival of the guests, headed by the intended groom's mother, the Duchesse de Krakenthorp. Meanwhile, Sulpice has told Marie that the Marquise is really her mother, and when the girl returns, she embraces the Marquise, declaring that she is now ready to do her bidding. The soldiers of the Twenty-first Regiment storm in to rescue their "daughter." The noble guests are horrified to learn that Marie was a canteen girl, but she still offers to go through with the arranged marriage if the Marquise wants it. The Marquise will not allow such a sacrifice. Marie may marry the man of her choice. ❀

— *courtesy of Opera News*



CAST

MARIE (an orphan girl adopted by a French regiment)	Erica Cochran
TONIO , (a Tyrolian peasant who is in love with Marie)	Gregory Schmidt
SERGEANT SULPICE (Marie's guardian & regiment's Sergeant)	David Dillard
MARQUISE DE BIRKENFELD	Dixie Roberts
HORTENSIUS (steward and butler of Marquise de Birkenfeld)	E. Scott Levin
CORPORAL	Cory Schantz
PEASANT	Phil Touchette
DUCHESS OF KRAKENTHORP (speaking)	Jolly Stewart

FRENCH SOLDIERS, TYROLEAN PEOPLE, AND DOMESTIC SERVANTS

Caetlyn Van Buren.....	Soprano	Douglas Allebach.....	Tenor
Emily DePauw.....	Soprano	Joshua Stanton.....	Tenor
Sara Gottman	Soprano	Phil Touchette	Tenor
Erin Haupt	Alto	Greg Storkan.....	Bass
Lindsay Keller.....	Alto	Kevin Nicoletti	Bass
Rose Fischer-Vargas.....	Alto	Tom W. Sitzler	Bass



CONDUCTOR	Kostis Protopapas
STAGE DIRECTOR	Jolly Stewart
ARTISTIC DIRECTOR	Scott Schoonover
SCENIC DESIGNER	Patrick Huber
COSTUME DESIGNER	Lyn DeMoss
LIGHTING DESIGNER	Patrick Huber
STAGE MANAGER	Sarah Rugo
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CHORUS REHEARSAL ACCOMPANIST	Alice Nelson

ORCHESTRA

Wanda Becker*	1 st Violin	Jeanine York-Garesché	Principal Clarinet
Manuela Kaymakanova	1 st Violin		
Susie Thierbach	1 st Violin	Mary Bryant	Clarinet
Bill Bauer	Principal 2 nd Violin	Donita Bauer	Principal Bassoon
Eric Gaston	2 nd Violin	Scott Hammann	Principal Horn
Katie Collins	2 nd Violin	Mary Swartzwelder	Horn
Dee Sparks	Principal Viola	Carole Lemire	Horn
Victoria Brannan	Viola	Robert Souza	Principal Trumpet
Tracy Andreotti	Principal Cello	Jason Harris	Trumpet
Beverly Field.....	Cello	Ed Jacobs	Principal Trombone
Ann Dolan	Principal Flute	Henry Claude	Principal Percussion
Ann Homann	Principal Oboe		*Concert Master

The musicians in this production are members of the
American Federation of Musicians of the United States and Canada.



PIKOVAYA DAMA

(QUEEN OF SPADES)
(ЦИЦЭИ ФЭ СПИДЭС)

AUGUST 20TH, 21ST, 27TH, AND 28TH

Composed by Peter Ilyich Tchaikovsky

Libretto by Modest Tchaikovsky

Based on a Story by Aleksandr Sergeyeovich Pushkin

RUSSIAN TRAGEDY DRAMA IN THREE ACTS

Premiered in St. Petersburg at Maryinsky (Kirov) Theater on December 19, 1890

ACT I

CHILDREN are at play in a St. Petersburg park. Two soldiers, Sourin and Tchekalinsky, stroll, the former complaining about his bad luck at gambling. They remark that another soldier, Gherman, seems obsessed with the gaming table but never bets, since he is frugal and methodical. Gherman appears with Tomsy, who says his friend hardly seems like his old self. Gherman admits he is in love with a girl above his station, whose name he does not even know. When Prince Yeletsky arrives, Tchekalinsky congratulates him on his recent engagement. Yeletsky declares his happiness while Gherman, aside, curses him enviously. Yeletsky points out his fiancée, Lisa, who has just appeared with her grandmother, the old Countess. Catching sight of Gherman, the two women note they have seen him before, staring at them with frightening intensity. Gherman realizes that Lisa is his unknown beloved. When Yeletsky and the women leave, the officers discuss the old Countess, also known as the Queen of Spades; in her youth she succeeded at gambling by trading her favors for the winning formula of Count St. Germain in Paris. Tomsy says only two men, one of them her husband, ever learned her secret, because she was warned by an apparition to beware a “third suitor” who would try to force it from her. Musing on the magical three cards, the others lightly suggest that such a combination would solve Gherman’s problems. Threatened by approaching thunder, all leave except Gherman, who vows to have Lisa as his love or to take his own life.

PIKOVAYA DAMA

At home, Lisa and her friend Pauline sing a duet about evening in the countryside. Their girlfriends ask to hear more, so Pauline launches into a sad ballad, followed by a dance-like song. Left alone, Lisa voices unhappiness with her engagement — she has been stirred by the romantic look of the young man in the park. To her shock, Gherman appears on the balcony. Claiming he is about to shoot himself over her betrothal to another, he begs her to take pity on him. When the Countess is heard knocking, Lisa hides Gherman and opens the door to the old woman, who tells her to shut the windows and go to bed. After the Countess retires, Lisa asks Gherman to leave but is betrayed by her feelings and falls into his embrace.

Intermission

ACT II

At a ball, Gherman's comrades comment on his obsession with the secret of the winning cards. Yeletsky passes with Lisa, noting her sadness and reassuring her of his love. Gherman receives a note from Lisa, asking him to meet her later. Sourin and Tchekalinsky sneak up behind him, muttering he is the "third suitor" who will learn the Countess' secret, then melt into the crowd as Gherman wonders whether he is hearing things. The master of ceremonies announces a tableau of shepherdesses. Lisa gives Gherman the key to her grandmother's room—because to get to the girl's room properly he must pass through the grandmother's—and Gherman insists on coming that very night. Thinking fate is handing him the Countess' secret, he leaves. The guests' attention turns to the imminent arrival of the Empress.

Gherman slips into the Countess' room and looks in fascination at her portrait as a young woman. Their fates, he feels, are linked — one of them will die because of the other. He conceals himself as the old lady approaches. The Countess deplors the manners of current times and reminisces about her youth, singing an air from Grétry's *Richard Coeur-de-Lion*. As she dozes off, Gherman stands before her. She awakens in horror as he pleads with her to tell him her secret. When she remains speechless, he grows desperate and threatens her with a pistol. The Countess is so startled that she dies of fright. Lisa rushes in, only to learn that the lover to whom she gave her heart was more interested in the old Countess' secret than love. She orders him out and falls sobbing.

Intermission

ACT III

In his room Gherman reads a letter from Lisa, who wants him to meet her at midnight by the riverbank. He imagines he hears the chorus chanting at the old Countess' funeral and is startled by a knock. The old woman's ghost appears announcing that against her will she must tell him the secret of the three cards. He is ordered to marry Lisa and save her...and the three cards will win! Dazed, Gherman repeats the three cards — three, seven, ace.

Lisa waits for Gherman by the Winter Canal. It is already near midnight, and though she clings to a forlorn hope that he still loves her, she sees her youth and happiness swallowed in darkness. At last he appears, but after uttering words of reassurance, he starts to babble wildly about the Countess and her secret. No longer even recognizing Lisa, he rushes away. Realizing that all is lost, she throws herself into the icy waters.

At a gambling house, Gherman's fellow officers are getting ready to play faro. Yeletsky, who has not gambled before, joins the group because his engagement has been broken — “unlucky in love, lucky at cards.” Tomsky entertains the others with a song. Settling down to play, they are surprised when Gherman arrives, wild and distracted. Yeletsky senses a confrontation and asks Tomsky to be his second if a duel should result. Gherman, intent only on betting, starts with 40,000 rubles. He bets the three and wins, upsetting the others with his maniacal expression. Next he bets the seven and wins again. At this he declares that life is but a game. Yeletsky accepts his challenge to bet on the final round. Gherman bets the ace but is confronted by Yeletsky with the winning card — the queen of spades. Seeing the Countess' ghost, Gherman takes his own life, asking Yeletsky's forgiveness and Lisa's as well. The others pray for his tormented soul. ♠

— *Adapted from and courtesy of Opera News*

CAST

GHERMAN (a poor army officer) Mathew Edwardsen
COUNT TOMSKY (an army officer and Gherman's friend) Patrick McNally
PRINCE YELETSKY (betrothed to Lisa) Jordan Shanahan
TCHOKALINSKY (an army officer)..... Keith Boyer
SOURIN (an army officer)..... Nicholas Probst
TCHAPLITSKY (an army officer) Clark Sturdevant
NAROUMOV (an army officer) Todd von Felker
MASTER OF CEREMONIES Jon Garrett

THE COUNTESS..... Cecelia Stearman
LISA (the Countess' granddaughter) Sylvia Stoner
PAULINE (Lisa's friend) Debra Hillabrand
MASHA (Lisa's maid) Elizabeth Schleicher

FOR THE INTERMEZZO

CHLOE (a shepherdess)..... Stella Markou
DAPHNIS (a shepherd)..... Debra Hillabrand
PLUTO (God of the Underworld)..... Patrick McNally

GUESTS, SOLDIERS, CITIZENS, GAMBLERS, SERVANTS, AND FRIENDS

Douglas Allebach	Joshua Stanton	Erin Haupt
Jon Garrett	Greg Storkan	Megan Higgins
Anthony Heinemann	Stephanie Ball	Sarah Rodewald
Kevin Nicoletti	Sara Gottman	Rachel Smith
Robert Reed		Leann Schuering
Tom W. Sitzler		Elizabeth Schleicher

CHILDREN

Madison Roccia	Garrett Boyer	Abby Lawrence
	Kelly Zygmunt	

CONDUCTOR, DIRECTORS, AND CREW

CONDUCTOR AND ARTISTIC DIRECTOR	Scott Schoonover
STAGE DIRECTOR	Tim Ocel
ASSISTANT DIRECTOR	Kaytlin McIntyre
SCENIC DESIGNER	Patrick Huber
COSTUME DESIGNER	Teresa Doggett
LIGHTING DESIGNER	Kaitlyn Breen
CHOREOGRAPHER	Emily Fisher
CHILDREN'S CHORUS DIRECTOR	Deborah Stinson
STAGE MANAGER	Fiona Carmody
PROPERTIES MASTER	Douglas Allebach
MASTER ELECTRICIAN	James Slover
LIGHT BOARD OPERATOR	James Slover
PRODUCTION ASSISTANT	Aaron O'Brien
SCENIC SERVICES	Exclusive Events
SUPERTITLE EDITOR	Elise LaBarge
SUPERTITLE OPERATOR	Joy Boland
LANGUAGE AND DICTION COACH	Alla Voskoboynikova
REHEARSAL ACCOMPANIST	Alla Voskoboynikova

ORCHESTRA

Wanda Becker*	1st Violin	Jeanine York-Garesché	
Manuela Kaymakanova ...	1st Violin	.....	Principal Clarinet
Susie Thierbach	1st Violin	Mary Bryant	Clarinet
Bill Bauer	Principal 2nd Violin	Donita Bauer	Principal Bassoon
Eric Gaston	2nd violin	Nancy Schick	Principal Horn
Katie Collins	2nd Violin	Mary Swartzwelder	Horn
Dee Sparks	Principal Viola	Robert Souza	Principal Trumpet
Victoria Brannan	Viola	Jason Harris	Trumpet
Tracy Andreotti	Principal Cello	George Manning .....	.....
Beverly Field	Cello	.....	Principal Trombone
Dacy Gillespie	Principal Bass	Heather Kellgreen McGrath .....	.....
Ann Dolan	Principal Flute	.....	Principal Harp
Jan Smith	Flute	Henry Claude ..	Principal Percussion
Ann Homann	Principal Oboe	*Concert Master	

The musicians in this production are members of the
American Federation of Musicians of the United States and Canada.

PIKOVAYA DAMA



Conductors, Directors, and Staff

SCOTT SCHOONOVER — ARTISTIC DIRECTOR AND PRINCIPAL CONDUCTOR



Scott Schoonover founded Union Avenue Opera in 1994 with the intention of giving valuable performance opportunities to talented artists and musicians. He has led UAO to critical acclaim for the past 15 years in over 35 productions and 120 performances. In the current UAO season Mr. Schoonover will conduct performances of *Pirates of Penzance*, *Pikovaya Dama* and *Amahl and the Night Visitors*. He has also appeared with other local opera

companies including Muddy River Opera in Quincy, Illinois (*The Mikado*, *L'elisir d'amore*, and the world premiere of *Abe the Musical*), Winter Opera St. Louis (*Rigoletto*, *Samson et Dalila*, *Don Pasquale*, and *Werther*), and last season, he conducted the world premiere of Barbara Harbach's *O Pioneers!* at the University of Missouri–St. Louis. Also actively engaged as a choral conductor, Scott has served as Music Director of the St. Louis Women's Chorale and has appeared with the Bel Canto Chorus, Gateway Men's Chorus, and serves as the Director of Music at Union Avenue Christian Church.

KOSTIS PROTOPAPAS — CONDUCTOR FOR *LA FILLE DU RÉGIMENT*



Greek conductor Kostis Protopapas was recently named Artistic Director of Tulsa Opera, where he previously held the position of Associate Conductor since 2001. His conducting credits with the company include productions of *Carmen*, *Cavalleria Rusticana* Pagliacci and *Le Nozze di Figaro*, *The Magic Flute*. Next season he leads the company's productions of *La bohème* and *Hansel and Gretel*. As Assistant Conductor with the Los Angeles Opera since

2004, Kostis has assisted Kent Nagano and James Conlon on productions of *Falstaff*, *Tosca*, *Don Carlo*, and *Fidelio*. Kostis served as Assistant Conductor at the Lyric Opera of Chicago and the Santa Fe Opera, where he worked side by side with such world-class conductors as Bruno Bartoletti, Sir Andrew Davis and Mark Elder, as well as some of the greatest opera stars of our day. During the 2002 and 2003 seasons he was the Assistant Chorus Master at the Lyric Opera, under the legendary Donald Palumbo. Kostis Protopapas conducted at Opera in the Ozarks every summer from 2000 to 2004. He has conducted for Da Corneto Opera in Chicago and Heartland Opera Theater in Joplin; and has served on the music staff on Opera Memphis and Virginia Opera. Born in Athens, Kostis studied Archaeology and History of Art at the University of

Athens, before coming to the United States in 1993 on an Onassis Foundation scholarship, to study piano at The Boston Conservatory and conducting at Boston University. He lives in Chicago, with his wife, soprano and stage director Cathleen Dunn, and their two cats, Gus, and July.

MARK JAMES MEIER — DIRECTOR OF *THE PIRATES OF PENZANCE*



Mark James Meier has built upon a successful performing career to make his mark as a creative, energetic director for opera and musical theater. He has directed *Turandot*, *Falstaff*, *Norma*, *Die Zauberflöte*, *L'elisir d'amore*, *Otello* and *Il Trovatore* for Union Avenue Opera; *Madama Butterfly* (featuring Michele Crider), the world premiere of *Abe The Musical*, *La bohème*, *A Little Night Music*, *The Mikado*, *L'elisir d'amore*, the world premiere of David Conte's *The*

Gift of the Magi, and *How Nanita Learned To Make Flan* for Muddy River Opera Company; *Amahl and The Night Visitors* for Chamber Opera Chicago; *Madama Butterfly*, *L'Elisir d'Amore* and *Suor Angelica* for Elgin Opera, *The Mikado* and *Carmen* for Fargo-Moorhead Opera; the world premiere of Barbara Harbach's *O Pioneers!* at the Touhill Performing Arts Center in St. Louis, and *The Phantom of the Orchestra* for Quincy Symphony Orchestra. Mr. Meier also will be directing *The Pirates of Penzance* for Muddy River Opera Company later this year. Mr. Meier's production of *L'elisir d'amore* for Union Avenue Opera received the *St. Louis Post-Dispatch* Critic's Choice for 2008 Family-Friendly Opera. Critics have said of his direction: "Meier found the spirit of this comedy, and used his singers and his spaces well. Frothy, funny and well-sung... 'Elixir' may be the best thing the company's done yet... Mark James Meier's staging is quite lovely—he has an eye for stage picture." Mr. Meier is also an active composer having enjoyed the world premiere of *The Ceiling*, a musical he composed. *The Ceiling* follows the struggles of Michelangelo in completing the painting of the Sistine Chapel. As a performer, Mark has appeared in over 70 roles in his varied repertoire with the Chicago, Milwaukee, Saint Louis, and Colorado Symphony Orchestras.

JOLLY STEWART — PRINCIPAL UAO DIRECTOR AND DIRECTOR AND



DUCHESS OF KRAKENTHORP FOR *LA FILLE DU RÉGIMENT*

Jolly Stewart, Principal Director for Union Avenue Opera, received a Bachelor of Music Degree from Oberlin Conservatory. Continuing her education after Oberlin, she further pursued her love of opera earning three *Reifeprüfung* (i.e., maturity examination or Certificates of specialized study at today's US colleges and universities) at the Akademie Mozarteum in Salzburg, Austria. She also

was given an award of excellence by the Austrian government. Ms. Stewart, who sang under the name of Julia Emoed–Wallace, made her singing debut in the role of Fiordiligi on her 24th birthday in Modena, Italy. Her career took her to many German and Austrian opera houses, and later she sang for the San Francisco Opera, as well as many regional houses in the United States. One of her favorite stints was a ten–week run as the featured singer on the stage of the Radio City Music Hall, where she warmed up backstage doing high kicks with the Rockettes. She also made many appearances on *As the World Turns*. In 1990, Ms. Stewart and her husband, John, came to St. Louis, where they were both engaged to teach in the Music Department of Washington University. Jolly has been the director of Washington University Opera for twenty years. This year in 2010, she staged a final gala production of J. Strauss' *Die Fledermaus*. In celebration of this occasion, ten alumni singers from Washington University Music Department's program returned from professional careers to perform roles in *Die Fledermaus*. Each summer, Ms. Stewart directs and provides performance coaching for the Johanna Meier Opera Institute in South Dakota. She also is the coordinator of Opera Theatre of Saint Louis' Spring Training Program, an opera camp for aspiring high school singers. After a much loved *Die lustige Witwe* for Union Avenue Opera's previous season, Ms. Stewart will delve into the charming Donizetti French faire *La fille du régiment*, this season.

TIM OCEL — DIRECTOR OF *PIKOVAYA DAMA*



Tim Ocel's theater work associates him with Shakespeare Santa Cruz with productions of *Twelfth Night*, *A Midsummer Night's Dream*, *As You Like It*, *The Two Gentlemen of Verona*, *The Taming of the Shrew*, *The Winter's Tale*, and *All's Well That Ends Well*. Mr. Ocel's work with Theatre Emory in Atlanta for *The Greek Project: Agamemnon/ Electra*, *The Good Person of Setzuan*, and G. B. Shaw's *Back to Methuselah*; with Georgia Shakespeare Festival for *King Lear*, *Measure for Measure*, *Richard II*; and with Sacramento Theatre Company for *Much Ado About Nothing*, *Measure for Measure*, *The Grapes of Wrath*, and *A View from the Bridge*. Mr. Ocel also has had artistic relationships with Indiana Rep for *Art, I Do! I Do!* and *Death of a Salesman*; Geva Theatre in Rochester, New York with *Evie's Waltz*, *Twelve Angry Men*, *My Fair Lady*, Neil Simon's *BB Trilogy*, *Dial M for Murder*, and *Sherlock Holmes: The Final Adventure*; and the Conservatory of Theatre Arts at Webster University with *The Caucasian Chalk Circle*, *The Cherry Orchard*, *Ten Little Indians*, *The Importance of Being Earnest*, and *The Winter's Tale*. Mr. Ocel's opera productions include Opera Theatre of St. Louis' *Carmen*, *La bohème*, Haydn's *Armida*, and the 1998 American

premiere of Alexander Goehr's *Arianna*; Lyric Opera of Kansas City's *Billy Budd*, *The Elixir of Love*, *Salome*, Verdi's *Macbeth*, *Un Ballo in Maschera*, and *Madama Butterfly*; and Boston Lyric Opera's *La bohème*, *Tosca*, and *Candide*. As a former Associate Professor of Opera at the University of Kansas–Lawrence his productions included *The Tales of Hoffmann*, *Falstaff*, *The Crucible*, *Albert Herring*, *The Marriage of Figaro*, *Così fan tutte*, an adaptation of Gounod's *Faust* entitled *The Visions of Marguerite: A Faust Project*, and the world premiere of *Picnic*, an opera based on the play by William Inge. Tim Ocel now resides in St. Louis, Missouri, with his partner, Peter Shank.

DANA E. HUDSON STONE — ADMINISTRATIVE DIRECTOR



Dana E. Hudson Stone, Union Avenue Opera's first Administrative Director, began with the organization as the Box Office Manager for the 2006 Festival Season. During the 2007 Festival Season, she served as the volunteer coordinator for the season and house manager. Previously, Ms. Stone worked in Immigrant Outreach for the Indianapolis–Marion County Public Library. She also serves as the Administrative Director for the St. Louis

Women's Chorale and provides grant writing services to other out of state non-profit organizations. Dana teaches private voice lessons at Wildwood Dance and Arts in Wildwood. She is an active singer and dancer and is dedicated to promoting the performing arts through educational outreach and community performances. Ms. Stone has a Bachelor of Music with a double major in Vocal Performance and Spanish from DePauw University and a Master of Music from Washington University in St. Louis.

JULIE KRIECKHAUS — PRODUCTION MANAGER AND ORCHESTRA MANAGER

Julie Kriekhaus returns to Union Avenue Opera for her fourth season as Production Manager and Orchestra Manager. Ms. Kriekhaus has taught and directed in the St. Louis area for more than 25 years for organizations including CASA, Muni First Stage, COCA, Crossroads High School, Good Shepherd School for Children, and most recently Stages Performing Arts Academy, where she specializes in teaching students with developmental disabilities and delays. Her many directing credits include the St. Louis premiere of *Green Eggs and Ham*, *The Storyteller* for the Saint Louis Symphony Children's Choir, and *Macbeth*, *Comedy of Errors*, *Quilters*, and *Into the Woods* for Crossroads High School. She is happy to be back at Union Avenue Opera, her most favorite summer job ever.

PATRICK HUBER — SCENIC DESIGNER

Patrick Huber studied Scene and Lighting Design at Webster University and Dramatic Literature at Washington University. He currently teaches Theatre and Architecture at Mary Institute and St. Louis Country Day School. This is his third season with Union Avenue Opera, where he arrived by way of Jolly Stewart, designing her operas for Washington University's Music Department. Mr. Huber has been the resident scenic and lighting designer for Islesford Theater Project (ITP) in Chicago and the Orthwein Theatre Company, Shattermask, St. Louis Shakespeare, Actors' Renaissance Theater, and the Upstream Theater Company in St. Louis. He is currently the resident designer for St. Louis Actors' Studio.

**TERESA DOGGETT — COSTUME DESIGNER FOR *THE PIRATES OF PENZANCE*
AND *PIKOVAYA DAMA***

Teresa Doggett has worked in St. Louis as a freelance costume designer and draper for more than 16 years and returns to Union Avenue Opera for a fifth season where she has designed costumes for *La bohème*, *Die Zauberflöte*, *Porgy and Bess*, *Suor Angelica*, *Carmen*, *L'elisir d'Amore*, *Il Trovatore*, and *Die lustige Witwe*. She was Resident Costume Designer for the MUNY 1st Stage children's theater company for two years and has designed costumes for Metro Theater Company and for the Educational Touring Productions of the Shakespeare Festival St. Louis for the past six years. Teresa has also designed for several theater companies in St. Louis, including St. Louis Actor's Studio, HotCity Theater, ACT Inc., St. Louis Shakespeare, NewLine Theater, The Orange Girls, New Jewish Theatre, Fontbonne University, University of Missouri–St. Louis Opera Program, and Washington University. She was the costume designer for the World Premiere of *The Clown of God*, performed in Cincinnati and St. Louis. Ms Doggett was the recipient of the Regional Division Award for Costume Design from the American College Theatre Festival for her *King Lear* designs at Fontbonne University and has received multiple Kevin Kline Award nominations for Excellence in Costume Design.

ELISE LABARGE — SUPERTITLES

Elise LaBarge is a professional singer, actress, and teacher based in St. Louis. She received a dual Honors Bachelor of Arts in Music/French and International Studies from St. Louis University in 2002. In 2006, she completed her Masters of Music in Vocal Performance at Washington University. Outside of the university classroom, she learned spoken French during her year as a Rotary International Exchange Student in Liège, Belgium, and later developed her

German skills with a one month stay in Bamberg, Germany at the Treffpunkt Language Institute. Elise has prepared the English text/translation projections for many opera productions and has worked in Union Avenue Opera's supertitle translations since 2000.

DOUGLAS ALLEBACH — PROPERTIES MASTER

You have likely seen Douglas in many productions over the years as an ensemble member, but during the rest of the year, his forté is as an interior designer and is partnered in his own firm with architect Christopher Pike. Douglas worked for many years with The Lawrence Group Architects as Director of Design Development for the Residential Division. Since the founding of his own firm, he has worked on many commercial and residential projects in Saint Louis, Atlanta, and New York. Douglas' entrée into the area of properties design has been recent but prolific, including the premiere of *Oh, Pioneers!* at the Touhill Performing Arts Center and *Amahl and The Night Visitors* for Union Avenue Opera last year.

EXCLUSIVE EVENTS — SCENIC SERVICES

Exclusive Events, Inc., founded by Bryan Schulte, has been providing theatrical support service to the St. Louis area for six years. Bryan and his wife Erin started the company when they saw a niche they could fill in the St. Louis entertainment world. Since moving to St. Louis, Bryan has kept true to his theatrical roots and has fulfilled a vision for his company that will always be available to support the St. Louis theatrical community. Exclusive Events offers set and lighting design, and a range of scenic design and construction services in their own scene shop and paint shop. He wishes to thank, Erin, Sage, and Morgan, as well as the Exclusive Events' crew, Marshall, Beth, JD and Tony.

KIMBERLY KLEARMAN — LIGHTING DESIGNER

Kimberly Klearman is currently the Lighting Supervisor for the Touhill Performing Arts Center at the University of Missouri–St. Louis (UMSL) and Production Manager for HotCity Theatre. She has recently joined the Technical Theatre Advisory Board for St. Louis Community College at Meramec. She also has lectured on lighting design at the Sound for Worship Conference, consulted at Clayton High School, and taught in theater technology for the University of Missouri–St. Louis. She designed lighting for the last season's world premiere *O, Pioneers!* by Barbara Harbach and *Brundibar*, by Opera Theatre Saint Louis. She has also designed lighting for shows with BalletMet in Columbus, Ohio; HotCity Theatre, Ambassadors of Harmony, Insight

Theatre Company, Dramatic License Productions, RiverCity Theatre, Modern American Dance Company (MADCO), Union Avenue Opera, St. Louis Shakespeare, and Atrek Dance Collective, UMSL Theater and Dance, and UMSL Opera. She received her Master of Fine Arts from the University of Cincinnati's College–Conservatory of Music and her Bachelor of Fine Arts from Ohio University.

SARAH E. RUGO — STAGE MANAGER FOR *LA FILLE DU RÉGIMENT*

Sarah E. Rugo is delighted to return for her second season at Union Avenue Opera. Last summer she stage managed *Il Trovatore* and *Die lustige Witwe* for Union Avenue Opera. During the school year, Sarah is on staff as Production Manager for Metro Theater Company. In her first six years with Metro, she stage-managed eight local and national touring productions and seven main-stage productions in St. Louis venues including The Missouri History Museum for Earth Songs, the West County YMCA, COCA, and the Edison Theatre. Sarah earned her Bachelor of Fine Arts in Musical Theater from Shenandoah Conservatory in Virginia in 2003, and worked for four summers for their professional summer stock company, Shenandoah Summer Music Theatre (SSMT). Sarah then spent a year as the Stage Management Intern at Lexington Children's Theatre in Kentucky before moving to South St. Louis, where she currently lives with her husband, step-daughter, dog, and cat.

LYN DEMOSS — COSTUME DESIGNER FOR *LA FILLE DU RÉGIMENT*

Lyn DeMoss is designing costumes for her first season with Union Avenue Opera. She previously lived and worked in California for over 35 years and only recently returned to St. Louis. Her work in California included photo and wardrobe styling for film, television, dance, and theatre. After graduating from San Diego Mesa College, she worked in both the Los Angeles and the Bay Area film industry. Her subsequent training in dressmaking and pattern making has brought her to St. Louis where she now has opened her own design shop, STUDIO L, in the Lafayette Square area on Lafayette Avenue. Ms. DeMoss opened STUDIO L as a design, sewing workshop headquarters, and also offers a variety of other services to the St. Louis Metropolitan Area.

Principal Performers

ROBERT BOLDIN — FREDERIC IN *THE PIRATES OF PENZANCE*



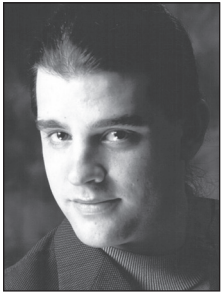
Robert Boldin is excited to return to Union Avenue Opera where he was last seen as Kaspar in *Amahl and the Night Visitors*. He performed the role of Carl in the world premiere cast of *O, Pioneers!* by Barbara Harbach at University Missouri—St. Louis. Mr. Boldin is a graduate of Carnegie Mellon University and Northwestern University. Other credits include Henrik in *A Little Night Music* with Lyric Opera San Diego; Damon in *Acis and Galatea* with Chicago Culture Center; Frederic in *The Pirates of Penzance* with Skylight Opera Theatre in Milwaukee; Ralph Rackstraw in *H.M.S. Pinafore* with Lyric Opera San Diego and Dayton Opera; Lucano in *The Coronation of Poppea* with Opera Omnia in New York City; Hotel Porter in *Death in Venice* and 1st Doctor, 2nd Malinger, and Dog in *The Good Soldier Schweik* with Chicago Opera Theater. *The Good Soldier Schweik* was the world premiere recording by Cedille Records. He made his European debut in a Stephen Sondheim review at Le Gran Teatre del Liceu in Barcelona. Upcoming performances include Count Almaviva in *The Barber of Seville* with Lyric Opera San Diego.

VICTORIA BOTERO — MABEL IN *THE PIRATES OF PENZANCE*



Victoria Botero, soprano, noted for her work in classical, contemporary, and world music, was recently heard as Yum Yum in *Mikado* with Wichita Grand Opera, Page in *Rigoletto* with Lyric Opera of Kansas City, Titania in *The Fairy Queen* with Civic Opera of Kansas City, Simone in the world premiere of *The Lake* with ArtSounds, and Adina in *L'elisir d'amore* with Union Avenue Opera and Muddy River Opera. Other performances include *Bachianas Brasileiras No. 5*, *Christmas in Song*, *Messiah*, apprenticeships with Des Moines Metro Opera, Tulsa Opera, and Light Opera Oklahoma. Spanish-language work includes *Luisa Fernanda*, *El barberillo de Lavapiés*. She earned a Masters of Music in Musicology from University of Missouri—Kansas City with special studies on the art songs of Colombian composer Jaime León. Victoria recently made her debut with the contemporary music and dance ensemble Owen/Cox Dance Group. She has received critical acclaim for her work with guitarist Beau Bledsoe in recitals of classical and world music, and has a forthcoming compact disc with him from Tzigane.

KEITH BOYER — TCHEKALINSKY IN *PIKOVAYA DAMA*



Keith Boyer is excited to be returning to Union Avenue Opera. He has been performing in the St. Louis area for a number of years, and his first operatic engagement was the role of Ferrando in Union Avenue Opera's production of *Così fan tutte*. Additional opera credits include *The Grand Duchess of Gerolstein*, *Lucia di Lammermoor*, *The Magic Flute* and *Hamlet* with Opera Theater of St. Louis, and *Carmen* with the Kentucky Opera. Concert credits include Alfred in *Die Fledermaus*, and tenor soloist in Handel's *Messiah* and Mendelssohn's *Lobgesang*. Keith currently works for the Saint Louis Symphony Orchestra as a tenor and teaches private voice students at his studio on Main Street in Festus, Missouri.

ERICA COCHRAN — MARIE IN *LA FILLE DU RÉGIMENT*



Erica Cochran, soprano, is thrilled to be returning to Union Avenue Opera. She was last seen as the “sweet-voiced” Genovieffa in *Suor Angelica* and Nella in *Gianni Schicchi* with UAO in 2007. Most recently, Cochran performed the role of Clorinda in Opera Vivente's production of *Cinderella* in Baltimore, Maryland, and worked with Kentucky Opera in Louisville, Kentucky, this past February. Other credits include Despina in *Così fan tutte*, Eurydice in *Orpheus in the Underworld*, Zerlina in *Don Giovanni*, Sylvianne in *The Merry Widow* and Adèle in *Le Comte Ory*. Ms. Cochran has completed young artist programs with Des Moines Metro Opera, Opera Memphis, and Aspen Opera Theater. She also has sung with the Memphis Symphony Orchestra, Louisville Orchestra, and other companies in Philadelphia and the surrounding area. Ms. Cochran received an Encouragement Award from the Sullivan Foundation in 2008. Ms. Cochran holds a Bachelor of Music degree from Miami University in Oxford, Ohio and a Master of Music degree from Florida State University. She has also studied at the Luxembourg Conservatory of Music. Ms. Cochran resides in Philadelphia and is a native of Indianapolis, Indiana.

DAVID DILLARD — SERGEANT OF POLICE IN *THE PIRATES OF PENZANCE*



AND SERGEANT SULPICE IN *LA FILLE DU RÉGIMENT*

David Dillard, Baritone, has been featured with the Florida Grand Opera, Austin Lyric Opera, Lake George Opera, Union Avenue Opera, New Opera St. Louis, DiCapo Opera Theater, Tanglewood Music Center, and San Diego Opera Ensemble under conductors including Seiji Ozawa, Robert Spano, Carl St. Clair, Harry Bickett, and Daniel Beckwith. His wide-ranging repertoire includes over 30 roles including Monteverdi, Mozart, Rossini, Verdi, Janáček, Bernstein, and Robert Ward. Mr. Dillard is particularly passionate about Lieder. Among his collaborations with internationally acclaimed collaborative pianist Martin Katz are several performances of Schubert's *Winterreise*. He currently teaches at Southern Illinois University Carbondale in addition to his other performance opportunities.

MATHEW EDWARDSSEN — GHERMAN IN *PIKOVAYA DAMA*



Mathew Edwardsen maintains a busy schedule that includes debuts with Sarasota Opera in *Die Zauberflöte* and *Giovanna d'Arco* and Tulsa Opera in *Don Quichotte*. Other recent role debuts include Mario Cavaradossi in *Tosca* with Metropolitan Opera artist Cynthia Lawrence at Opera Fairbanks, Frederic in *The Pirates of Penzance* with Opera Santa Barbara and Turiddu in *Cavalleria Rusticana*. Mathew returned to the role of Pinkerton from *Madama*

Butterfly this May in Quincy, Illinois with another Metropolitan Opera soprano, Michele Crider, and made his Walt Disney Concert Hall debut this July in concert with the California Philharmonic. In January, he will reprise the role of Roméo in *Roméo et Juliette* in California and will then return to Sarasota Opera for Arvino in *I Lombardi* and Judge Danforth in *The Crucible*. Additional information about Mathew Edwardsen can be found on his website at www.mathewedwardsen.com.

TODD VON FELKER — PIRATE KING IN *THE PIRATES OF PENZANCE*



AND NAROUMOV IN *PIKOVAYA DAMA*

Todd von Felker, baritone, is pleased to make his debut with Union Avenue opera following appearances in main stage roles with New Orleans Opera, Pensacola Opera, Des Moines Metro Opera, and Florentine Opera of Milwaukee. He portrayed Sharpless, in a critically acclaimed *Madama Butterfly* for Music by the Lake and sang Pierrot in *Ile de Merli* for New Orleans Opera with the *Times-Picayune*

reporting his performance as being played with “impish delight.” He performed the role of Jerzabinka in the American premiere of Franz Lehár’s *Mitislav the Modern* with Chicago Folks Operetta. He sang Kromov in Lehár’s better known *The Merry Widow* and Fiorello in *Il Barbiere di Siviglia* for Florentine Opera. Other recent credits include the title role in *Gianni Schicchi* and Schaunard in *La bohème*, both for Pensacola Opera, and Dancaïro in *Carmen* for Des Moines Metro Opera.

JON GARRETT — MASTER OF CEREMONIES IN *PIKOVAYA DAMA*



Jon Garrett, tenor, is thrilled to return to Union Avenue Opera this summer, having performed in *Otello* and *Carmen* in their 2008 Festival Season. Last summer, Mr. Garrett sang in Union Avenue Opera’s production of *Il Trovatore* and performed the role of Hadji in *Lakmé*. He also performed with Winter Opera St. Louis in their 2009 productions of *I Pagliacci*, the Notary in *Don Pasquale*, and as Il Notario in their 2010 production of *Gianni Schicchi*. He sings with the St. Louis Chamber Chorus and has participated in numerous chorus recordings, including *Songs of the Soul*, *St. Louis Commissions*, and the recently released *A Pageant of Human Life: Granville Bantock*. He is a featured artist on the recently released Gospel music albums *My Whole World* and *Magnificent Name* on the Above Entertainment label, and has just completed his first solo recording project *To Find Love There: A Classic Celebration of Christmas*. Mr. Garrett received a Bachelor of Arts in Music from the University of Missouri, St. Louis, where he studied with Dr. Mark Madsen. He currently studies with Alice Montgomery and is the Program Director at St. Louis Family Church in Chesterfield, Missouri.

DEBRA HILLABRAND — KATE IN *THE PIRATES OF PENZANCE*



AND PAULINE AND DAPHNIS IN *PIKOVAYA DAMA*

Debra Hillabrand, Mezzo-Soprano, holds a Bachelor of Music Education from the University of Arkansas and a Masters of Music in vocal performance from Washington University, where she continues to study with John Stewart. Ms. Hillabrand is still active with Washington University Opera, where her roles include Elmire in Kirke Mechem’s *Tartuffe*, Natalia Petrovna in Lee Hoiby’s *A Month in the Country*, the title role in Jack Beeson’s *Lizzie Borden*, and Prince Orlofsky in *Die Fledermaus*. She has enjoyed four seasons with Union Avenue Opera, having performed with the ensemble, as Suor Dolcina in *Suor Angelica*, and as Mistress Bentson in *Lakmé*. Ms. Hillabrand also collaborates with UAO and Springboard in St. Louis by entertaining and educating elementary students

as the Mother and Grandmother in Barab's *Little Red Riding Hood*. She has worked with Central City Opera in Colorado, Wichita Grand Opera, and Tulsa Opera, performing as Rosina in *Il Barbiere di Siviglia*, Mrs. Ott in *Susannah*, and Mrs. Noye in *Noye's Fludde*. Ms. Hillabrand is the Alto Young Artist for the Bach Society of St. Louis, for whom she has often been a soloist, including Beethoven's *Mass in C* and Bach's *B minor Mass*.

DENISE KNOWLTON — RUTH IN *THE PIRATES OF PENZANCE*



Denise Knowlton began her career as a Young Artist with Glimmerglass Opera. She toured for two seasons, reprising the roles of Adelaide in Torke's *Strawberry Fields* and Mrs. Pompton in Sousa's *The Glass Blowers*. She made her Cleveland Orchestra debut as Gertrude (the mother) in *Hänsel und Gretel* in 2004 after appearing with Wichita Grand Opera in the role of Katisha in *The Mikado*. As *Falstaff's* Dame Quickly, Ms. Knowlton spent two summers singing that role, first in Kansas City with the Civic Opera followed by a summer in St. Louis with Union Avenue Opera. She has recreated the role of Katisha in *The Mikado* with the Kansas City Civic Opera and twice with Paul Mesner Puppets. With Musical Theater Heritage she sang the role of Nettie Fowler in Rogers and Hammerstein's *Carousel*. She returned to Wichita Grand Opera to perform the role of Ulrica in Verdi's *Un ballo in maschera*. Once again in puppet form she took on the role of the Witch in Paul Mesner's *Hansel and Gretel* with the Kansas City Chamber Orchestra and debuted Mahler's *Kindertotenlieder* with Kansas City Civic Orchestra. She created the role of the Wicked Wolf of the West in *The Three Little Pigs* with Lyric Opera Express and took the role of the Wicked Stepsister in Paula Winans' *Cinderella* on tour in the past year. In her most recent foray into the world of musical theater, she portrayed Aunt March in the musical version of *Little Women* under the direction of Linda Ade Brand for Padgett Productions.

ELISE LABARGE — EDITH IN *THE PIRATES OF PENZANCE*



Elise LaBarge is a singing actress who has been fortunate to work with Union Avenue Opera as a performer and teaching artist for many years. She completed her Masters of Music in opera performance at Washington University in 2006 where she sang the title role in *Susannah*, Dorine in *Tartuffe* and Anna in *A Month in the Country*. Since then, Ms. LaBarge has appeared professionally in opera, operetta, and musical theatre productions. Her roles

include Adele in *Die Fledermaus*, Giannetta in *L'elisir d'amore*, Barbarina in *Le Nozze di Figaro*, Tessa in *The Gondoliers*, Peep-Bo in *The Mikado*, Amaranthe in Lehár's *Mitislav the Modern*, and Ginette/Sandrine/Gayle/Hope in the play *Almost, Maine*. In 2009, she created the role of Ann Rutledge in the musical *Abe*, and was the Prosecuting Attorney in the new musical *Unbeatable!* She was a featured soloist in the St. Louis Women's Chorale's 2009 "From Bingen to Berlin" concert, and performed a solo French cabaret set for St. Louis' 2009 First Night celebration. Most recently, she was a finalist in the Lotte Lenya Competition in Rochester, New York.

E. SCOTT LEVIN — HORTENSIVS IN *LA FILLE DU RÉGIMENT*



E. Scott Levin, a native of Galveston, Texas, now lives in Los Angeles, where he recently obtained a graduate certificate in vocal arts performance from the University of Southern California. He performed the roles of Leporello in *Don Giovanni* and Capellio in Bellini's *I Capuleti e i Montecchi* during his studies at the University of Southern California. He performed the role of Sacristan in *Tosca* and KoKo in *The Mikado* with Intimate Opera and as the Sacristan with

Center Stage Opera in Los Angeles. Scott also has sung with Lyric Opera of Los Angeles, UCLA Opera, and the Los Angeles Opera Chorus. Scott earned his Bachelor of Arts from Washington University in St. Louis in 2003. He performed the title role in Kirke Mechem's *Tartuffe*, Olin Blicht in *Susannah*, Rakitin in Hoiby's *A Month in the Country*, George in Floyd's *Of Mice and Men*, and Tony in *The Most Happy Fella* at Washington University. Scott is thrilled to return to St. Louis for his ninth season at Union Avenue Opera. Scott has appeared with UAO in the roles of Baron Zeta in *Die lustige Witwe*, Le Dancaïro in *Carmen*, the Sprecher in *Die Zauberflöte*, Marco in *Gianni Schicchi*, Benoit and Alcindoro in *La bohème*, Antonio in *Le Nozze di Figaro*, Pistola in *Falstaff*, Lakai in *Ariadne auf Naxos*, Wagner in *Faust*, the Mandarin in *Turandot*, and the Jailor in *Tosca*.

STELLA MARKOU — CHLOE IN *PIKOVAYA DAMA*



Stella Markou, soprano, is versed in the realm of opera, oratorio, and recital work. She has performed with the Dance New Amsterdam Company, the University of Nevada Las Vegas, the Arianna String Quartet, and the Ambassadors of Harmony. Stage performances include Off-Broadway, roles from *Die Zauberflöte*, *The Turn of the Screw*, *The Mikado*, and *The Telephone*. She was also featured in an international Maria Callas exhibit, sponsored by the

Consulate General of Greece. A passionate performer of contemporary music, her festival work includes the Heidelberg New Music Festival, the International Computer Music Conference, and Electronic Music Midwest. Dr. Markou holds degrees from the Oberlin Conservatory of Music, the Cleveland Institute of Music, and the University of Arizona. Her work can be found on the SEAMUS and MSR record labels. Dr. Markou has served as the Director of Vocal Studies at the University of Missouri–St. Louis since 2007.

PATRICK McNALLY — TOMSKY AND PLUTO IN *PIKOVAYA DAMA*



Patrick McNally recently emerged on the United States opera scene as Fiorello in *Il Barbiere di Siviglia* and Gianni Schicchi in *Gianni Schicchi* with the Des Moines Metro Opera and Figaro in *The Barber of Seville* and Dr. Malatesta in *Don Pasquale* with OPERA Iowa, as a member of the 2009 James Collier Apprentice Artist Program. Previously engaged in Boston as a regular performer on the East Coast, he sang both opera and concert work at Jordan Hall including the baritone solo for *Carmina Burana* and the title role in *Dido and Aeneas*. Mr. McNally has spent the past two seasons with Sarasota Opera covering the roles of Papageno in *Die Zauberflöte* and Silvio in *Pagliacci*. Mr. McNally will be returning to Sarasota as a studio artist this upcoming season to perform the role of Masetto in *Don Giovanni*.

ANDY PAPAS — MAJOR-GENERAL STANLEY IN *THE PIRATES OF PENZANCE*



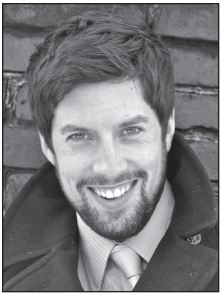
Andy Papas, baritone, hails from Boston, Massachusetts and is debuting with Union Avenue Opera this season. Andy recently completed his Master of Music at the University of Houston, where he was last seen as Uncle John in Ricky Ian Gordon's *The Grapes of Wrath*. While at the University of Houston, he also appeared as Le Mari in Poulenc's *Les Mamelles de Tiresias*, Snooks in William Bolcom's *A Wedding*, and Jupiter in Offenbach's *Orpheus in the Underworld*. Prior to attending the University of Houston, Andy was an Apprentice Artist with Opera Cleveland, where he played Samuel in *The Pirates of Penzance*. Next year, he will appear as both the Major General and the Pirate King with Opera for the Young in Madison, Wisconsin. Andy received his Bachelor of Music in Voice Performance from the University of Michigan in 2007.

MELISSA PAYTON — ISABEL IN *THE PIRATES OF PENZANCE*



Melissa Payton, soprano, is excited to appear with Union Avenue Opera again this summer. She has previously performed with UAO in the ensembles of *Il Trovatore* and *Otello*. She also has performed with Winter Opera St. Louis in productions of *Samson and Delilah* and *I Pagliacci*. Melissa graduated from Missouri Baptist University in 2003 with a Bachelor of Music in Vocal Performance. While at MBU, she was a featured soloist for several works including Bach's *Magnificat in D Major*, Handel's *Messiah*, and Mendelssohn's *Elijah*. After college, she spent the summer of 2003 at Inspiration Point Fine Arts Colony where she sang Ida in *Die Fledermaus* and the Sandman in *Hansel and Gretel*. In 2004, she attended the Black Hills Summer Arts Institute where she sang the role of Hansel in *Hansel and Gretel*. Melissa continues to perform as a soloist for many St. Louis area churches and choruses including Masterworks Chorale and The Bach Society of St. Louis, where she held positions as the Soprano Young Artist and a Principal Singer.

NICHOLAS PROBST — SOURIN IN *PIKOVAYA DAMA*



Nicholas Probst currently travels between New York City and Stuttgart, Germany. He has been serving as an apprentice artist with the Staatsoper Stuttgart, singing in this season's productions of *Turandot* and *Parsifal*. In April, Nicholas appeared in concert with conductor Manfred Honeck at the Stuttgart Liederhalle, performing with select members of the Staatsoper in the Walter Braunfels' *Grosse Messe, Op. 37*— a work only seeing its second public performance since 1927. In New York, Nicholas performs regularly with esteemed companies such as the American Opera Projects, Dicapo Opera Theatre, and New York Lyric Opera. He interpreted the role of Lescaut in Massenet's *Manon* at Carnegie Hall in 2009, followed by a performance of Papageno in Mozart's *Die Zauberflöte* at Symphony Space in January of this year with New York Lyric Opera. This coming fall, Nicholas intends to pursue his doctoral studies in voice at the Indiana University Jacobs School of Music.

DIXIE ROBERTS — MARQUISE DE BIRKENFELD IN *LA FILLE DU RÉGIMENT*



Dixie Roberts is an emerging young artist currently located in Knoxville, Tennessee. In the past year, she made her debut with the Knoxville Symphony as a featured soloist in *Romantic Broadway: Music of the Night* and with Knoxville Opera as Berta in *Il Barbiere di Siviglia*. Ms. Roberts has spent two seasons with Light Opera Oklahoma where she performed the role of The Duchess of Plaza-Toro in *The Gondoliers* and Lady Jane in *Patience*. She received her

Master of Music in Opera Performance from Wichita State University where she performed many roles including, Jo in *Little Women*, The Fairy Queen in *Iolanthe*, the title role in *Tamerlano*, and won the 2008 Concerto-Aria Competition. She was a recent semi-finalist in the 2010 American Traditions Competition in Savannah, Georgia. Ms. Roberts will be performing the role of Prince Orlofsky in Greenville Light Opera Works' (*viz.*, Greenville North Carolina) upcoming production of *Die Fledermaus*.

CORY NEAL SCHANTZ — CORPORAL IN *LA FILLE DU RÉGIMENT*



Cory Neal Schantz made his professional operatic debut as Wagner in Gounod's *Faust* with Baltimore Opera where he was praised as "an engaging presence on the stage." He also performed the role of Guglielmo in *Così fan tutte* as a Baltimore Opera apprentice. In 2007, Mr. Schantz was hailed as a "stunning baritone" by *417 Magazine* and made his Springfield Regional Opera debut as Sharpless in *Madama Butterfly*. More recently, he appeared as Pooh-

Bah in *The Mikado* with Wichita Grand Opera, Balthazar in Cimarron Opera's production of *Amahl and the Night Visitors*, Frank in the Oklahoma Opera Theater production of *Die Fledermaus*, and Marcello in Enid Symphony Orchestra's concert version of *La bohème* alongside Leona Mitchell as Musetta. Additional credits include the title role in *Gianni Schicchi*, Bob in *The Old Maid* and the Thief and Il conte d'Almaviva in Mozart's *Le Nozze di Figaro*.

ELIZABETH SCHLEICHER — MASHA IN *PIKOVAYA DAMA*



Elizabeth Schleicher, soprano, is delighted to be singing with Union Avenue Opera for her second season. Last year she was seen in the ensemble of *Lakmé* with UAO, as well as, *Don Pasquale*, *Samson and Delilah*, and *I Pagliacci* with Winter Opera Saint Louis. A graduate of Northwestern University's Masters program in voice, she has been seen as Helena in *A Midsummer Nights Dream*, Susanna in *Le Nozze di Figaro*, Lucy Brown in *Three Penny Opera*, and as a

member of the Kohls Opera Outreach project at Northwestern. She competed as a Finalist in the National Society of Arts and Letters voice competition in 2008. She also was a winner of the Northshore Musicians Club award, a recipient of the Bella Voce Award from The Bel Canto Foundation, and a semi-finalist for the Irma Cooper Vocal Competition in 2008. She is currently a principal singer with the Saint Louis Symphony Chorus and has sung under the baton of such esteemed conductors as James Conlon, David Robertson, Nicholas McGegan, and Joseph Cullen. Elizabeth can be seen this summer singing with the Grant Park Music Festival Chorus in Chicago and is currently a student of Christine Armistead, Alan Darling, and Gail Hintz.

GREGORY SCHMIDT — TONIO IN *LA FILLE DU RÉGIMENT*



Gregory Schmidt, American tenor, combines a ringing Italianate sound with ease in the high *tessitura* of the Bel Canto repertoire. Recent engagements include Peter Quint in *Turn of the Screw* and Steuermann in *Der Fliegende Holländer* with Madison Opera; Edgardo in *Lucia di Lammermoor* and Almaviva in *Il Barbiere di Siviglia* with Opera Tampa; Nemorino in *L'Elisir d'Amore* and Tebaldo in *I Capuleti e i Montecchi* with Tulsa Opera; Camille in *The Merry Widow* and Alfredo in *La Traviata* with St. Petersburg Opera; Don Ramiro in *La Cenerentola* with Fresno Grand Opera; and Ferrando in *Così fan tutte* with El Paso Opera. Mr. Schmidt is currently on the roster of the Metropolitan Opera, where he will cover the roles of Ernesto in *Don Pasquale*, Tamino in *Magic Flute*, and Flamand in *Capriccio* for the upcoming season. Gregory Schmidt made his professional debut with Washington D. C. Opera in the role of Count Belfiore in Mozart's *La Finta Giardiniera* and returned the following season to perform Tamino in *Die Zauberflöte*.

JORDAN SHANAHAN — PRINCE YELETSKY IN *PIKOVAYA DAMA*



Jordan Shanahan is a recent graduate of the Ryan Opera Center at the Lyric Opera of Chicago. Mr. Shanahan has already attracted the attention of the Metropolitan Opera, most recently appearing in *Hamlet* and *Dr. Atomic*. He has a repertoire of over 30 leading roles in well-known pieces such as Mozart's *Le nozze di Figaro*, *Così fan tutte*, and *Die Zauberflöte*, Puccini's *La bohème*, and *Turandot*, as well as the works of Verdi, Rossini, modern geniuses like Adams, Glass, Heggie, and Britten, along with many others. Mr. Shanahan was born and raised in Hawai'i (*i.e.*, the Big Island), Hawaii. He received a scholarship to the University of

Hawai'i, studying trombone and composition. On the advice of his trombone teacher, he began studying voice as a way of improving his musical skills during his first year at University of Hawai'i, and was soon invited to join Hawai'i Opera Theatre, initially as a chorister, and later as a member of the Mae Zenke Orvis Opera Studio.

TOM W. SITZLER — SAMUEL IN *THE PIRATES OF PENZANCE*



Tom W. Sitzler, baritone, graduated this year with a Masters in Vocal Performance from Washington University in St. Louis. Roles with Washington University's Opera include Barelli in Argento's *The Aspern Papers*, the title role in *Gianni Schicchi*, Dr. Bartolo in *The Marriage of Figaro*, Schaunard and Alcindoro from Act II of *La bohème* and Figaro in Act I of *The Barber of Seville*. Last fall, he premiered the roles of Lou in Barbara Harbach's *O Pioneers!* and Roy in *Family*

Dynamics by Bill Lenihan and Allyson Ditchey. Previous roles performed include Leporello in *Don Giovanni*, Der Tod in *Der Kaiser von Atlantis*, Frank in *Die Fledermaus*, Dr. Bartolo in *Le Nozze di Figaro*, and Betto in *Gianni Schicchi* with Northern Arizona University Opera. In April and May of 2010, Mr. Sitzler performed the Fauré's *Requiem* with First Unitarian Church of St. Louis and Vaughn Williams *Dona Nobis Pacem* with Southern Illinois University Edwardsville. He holds a Bachelors in Vocal Performance and a Bachelors in Piano/Choral Education from Northern Arizona University. He currently is a student of John Stewart.

CECELIA STEARMAN — THE COUNTESS IN *PIKOVAYA DAMA*



Cecelia Stearman, a native of Mississippi, has performed opera, oratorio, and Lieder in four continents and numerous countries in venues such as the Uspinov Palace of St. Petersburg, Alte Oper in Frankfurt, and the Odeon Herod Atticus of Athens. Her credits include J. S. Bach's *St. Matthew's Passion*, *St. John's Passion*, and the *Weihnachtsoratorium* (a.k.a., *Christmas Oratorio*); Handel's *Messiah* and *Judas Maccabaeus*; Mozart's *Requiem Mass in C minor*, Vivaldi's *Gloria*, Rossini's *Messe Solennelle*, and Leonard Bernstein's

Mass at the Hessischerundfunk. In addition to her vast oratorio repertoire, Ms. Stearman has been praised for her interpretation of the African-American Spiritual, many of which she recorded for German Public Radio, in 1995 and 1999. Throughout her career, Ms. Stearman also has enjoyed performing primary roles in *Dido and Aeneas*, *Acis and Galatea*, *Hercules*, *Così fan tutte*, Carlyle Floyd's *Susannah*, and Humperdinck's *Hänsel und Gretel*. St. Louis

performances have included Prince Orlofsky in *Die Fledermaus*, the Sorceress in Union Avenue Opera's *Dido and Aeneas*, Dryade in UAO's *Ariadne auf Naxos*, The Duchess of Plaza Toro in *The Gondoliers*, and Suor Infermeria in UAO's *Suor Angelica*. Ms. Stearman serves on the voice faculty at Missouri Baptist College.

SYLVIA STONER — LISA IN *PIKOVAYA DAMA*



Sylvia Stoner last appeared with Union Avenue Opera year as Hanna Glawari in *Die lustige Witwe*. Past roles with this company include Tatiana in *Eugene Onegin* and Marguerite in *Faust*. Ms. Stoner has also appeared with the Des Moines Metro Opera, Kentucky Opera, Shreveport Opera, Lake George Opera, Aspen Opera Center, and the Lyric Opera of Kansas City. Favorite roles with these companies include, Manon in *Manon Lescaut*, Fidelia in

Edgar, Helena in *A Midsummer Night's Dream*, and Gretel in *Hansel and Gretel*. Other recent credits include Nedda in *I Pagliacci* with Kansas Concert Opera and Charlotte in *Charlotte's Web* for the education program of the Lyric Opera of Kansas City. She has performed various chamber works including Respighi's *Il Tramonto* in Italy with Orvieto Musica, as well as contemporary classical with the NewEar Ensemble. She has most recently appeared with the Spencer Consort in various performances of early music and with the Civic Opera Theater of Kansas City in an all-Mozart recital. She will sing the role of Anne Sexton in *Transformations* with the Civic Opera next spring. In addition, she will perform *Songs of Pioneer Women*, a concert drama that she created and staged, in both Kansas and upstate New York this fall. Ms. Stoner is currently pursuing her Doctor of Musical Arts degree in Vocal Performance at the University of Kansas. She received her Master's degree in Vocal Performance from the University of Missouri-Kansas City Conservatory of Music and her Bachelor's degree in Music and Theater from Skidmore College in Saratoga Springs, New York.

CLARK STURDEVANT — TCHAPLITSKY IN *PIKOVAYA DAMA*



Clark Sturdevant, Lyric Tenor, received his Bachelor of Music at the University of Iowa in 2002 and his Master of Music degree at Washington University with tenor John Stewart. While at Washington University, he performed many roles in their opera productions. In March of 2010, he performed Eisenstein in J. Strauss' *Die Fledermaus* as a returning guest artist in Washington University Opera directed by Jolly Stewart as her farewell production. Clark

also has performed roles for Dayton Opera, Kentucky Opera, Opera Seabrook, Capital Heights Opera, and Owensboro Symphony Orchestra. His repertoire includes the roles of Tamino in *The Magic Flute*, Count Almaviva in *Il barbiere di Siviglia*, Goro in *Madama Butterfly*, and the Ballad Singer in *Of Mice and Men*. He returns to UAO where he has performed the roles of The Sailor in Purcell's *Dido and Aeneas*, Emperor Altoum in Puccini's *Turandot*, Erster Priester in *Die Zauberflöte*, and Ruiz in Verdi's *Il Trovatore*.

PHILIP TOUCHETTE — PEASANT IN *LA FILLE DU RÉGIMENT*



Philip Touchette, tenor, recently created the role of Oscar Bergson in the World Premiere of Barbara Harbach's *O Pioneers!* at the University of Missouri—St. Louis. As an artist with Union Avenue Opera and Winter Opera St. Louis, he has sung the roles of Bogdanowitsch in *Die lustige Witwe*, Fortune Teller in *Lakmé*, Zweiter Priester in *Die Zauberflöte*, Vendor of Songs in *Il tabarro*, Guccio and Pinellino in *Gianni*

Schicchi, Brühlmann in *Werther*, Marullo in *Rigoletto*, and Philistine Messenger in *Samson et Dalila*. Concert soloist credits include Jerry Bilik's *Ogden Nash Suite*, Schubert's *Mass in G*, the Bach and Vivaldi *Magnificat*, the Fauré *Requiem* and Weill and Lehár selections with the St. Louis Women's Chorale. Philip is a tenor soloist with the Chancel Choir of Union Avenue Christian Church. Mr. Touchette received his Master of Music in Vocal Performance from Washington University, where he continues vocal studies with John Stewart.

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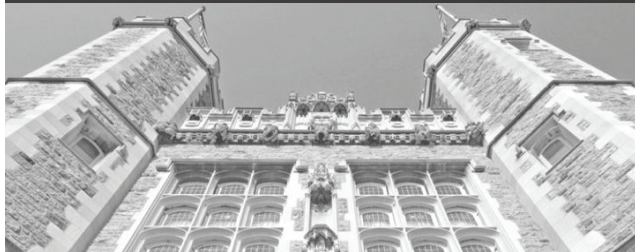
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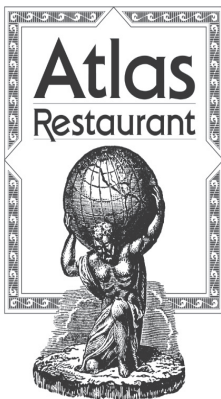
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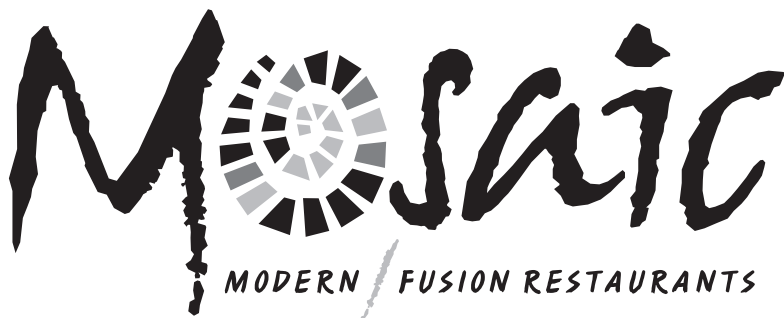
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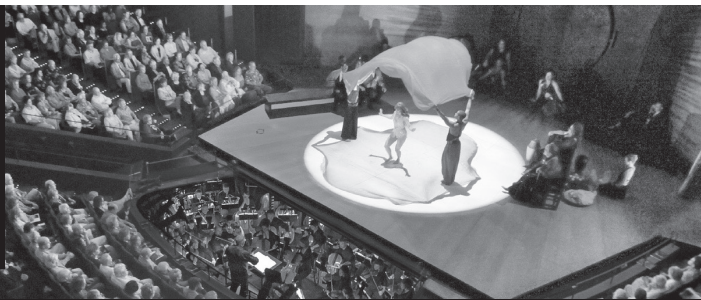
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